

New York Theatricals

By FRANKLIN FYLES

New York, Oct. 8.—The making of a star actor is a difficult business, usually, though it looks easy sometimes. One of them as old as William H. Crane and one as new as Orrin Johnson are in this week's new dramas, "The Sunders" and "Hearts Courageous." These two men came to stage leadership from different directions. Mr. Crane by the slow way of low comedy long ago with the Holman opera troupe of cross-roads, through the caricature of the notary in the memorable extravaganza of "Evangeline," thence into the antic face of "Our Boarding House" with Stuart Robson, and at length single dominance in "The Senator" while the expedition of the never did any barnstorming, or roughed it in any way, but at his outset, only a dozen years ago, became a member of Charles Frohman's first stock company and played continuously under that management till this season.

"I had to trudge over corduroy roads when I was your age," said Mr. Crane to Mr. Johnson, as they chanced to meet on Monday, "while you arrive smoothly in an automobile." You must not infer, however, that the veteran Mr. Crane is as old as he looks in the play which has been made of him out of Mr. Wilson's story. John Gilbert used to say that, beginning at the age of 19 in old men parts and sticking to them till he was 74, he had noted the passage of his half-century and more by the steadily lessening necessity of painting his face. Line after line made with a brush was rendered useless by the time he needed no artificiality of visage for his final performance of Sir Peter Teazle. Mr. Crane will not arrive at that facial condition for a long time yet. But his make-up for the aged millionaire miner in "The Sunders" is so careful that, if you didn't know to the contrary, you might believe his wig and wrinkles had grown on him. His is a close study from the book. So is his impersonation of the hale and hearty rough and ready grandfather of a spendthrift profiteer, whom he reclains by the harsh, but effective, expedient of making the young man lose his fortune in Wall street. It is exactly a Crane role played in exactly the Crane manner.

Dramatic reviewers have acquired a habit of berating dramatized novels, and Edward E. Rose, who handles many of them for Charles Frohman, especially an object of their cruelty. "The Sunders" is on purpose a one-part comedy, with all the other characters merely circling around old Rines at the center. The scene is set in a room where Rose is originally clever in a scene not derived from the book. The rampant desire and difficulty in writing a play for Crane is to associate him with a love affair. He has in his day been made a wooer of young girls, old maid and buxom widows, but never before has there been provided for him the chance to figure sentimentally and amusingly as the popper of the matrimonial question on behalf of a suitably young man to a beloved young woman. Perhaps you read in Wilson's tale how the grandson of Rines and the daughter of a New Yorker agreed to wed, but didn't get together at all, except prospectively in the last chapter. It is different in the play. The consolate fellow is about to return to Montana. His sorrowful sweetheart packs her trunk for a trip to the Berkshires to get away for awhile from the suitor whom she married, but whom she expects to be coerced to marry. Crane helps her in packing while he does a lot of wily talking about a girl who became miserable because she accepted the wrong chap when she knew the right one. The

fair listener is affected just as he means she shall be. When the trunk is ready Crane offers to write the tag for it. She gives him the Berkshire address. But when the tag is tied to the trunk she reads: "Mrs. Peter Percival Rines, Skiflay, Montana." She lets it go at that, and so the fond old man wins a bride for his grandson. That is the most fallacious message of the play, in both writing and acting.

The drama with which Orrin Johnson becomes a star actor is taken from Miss Rives' "Hearts Courageous," and contains romantic comedy and incidental melodrama. Johnson embodies the nobleman who brought French aid to the American revolutionists, as it was in history, and currently loved a beautiful maiden, as it is in the Rives fiction. His adventures with British foes in Virginia, and while delivering the message to the continental congress, Philadelphia, are transferred to the stage with episodic strength, and some of the characters, notably Patrick Henry, are delineated with graphic fidelity. Johnson is in spots and the motives hazy. The hero and the heroine, as set forth on the stage, are too lovely for anything but adulation. Mr. Johnson may dislike to be described as a hero, but he is the handsomest of all our star actors. That familiarly photographed actress, Maude Fealy, pictures all that Miss Rives wrote of the Virginia belle's loveliness. So young Johnson's fervid adoration is given to the still younger and very beautiful sweetheart. Youthfulness has seldom had a higher value in a play which, of itself, is not nearly as it should be. I saw it on a Wednesday afternoon, when the theatre, a big one, was crowded by an audience mainly feminine. Crane is an actor who appeals to men. Johnson is one who captivates women and girls. I have never seen a case of more remarkable matinee idolatry. Truly, Johnson is now on a Broadway pedestal.

The makers of the stage version of "Hearts Courageous," I think mistakenly, have used for the duel of the play the one which, early in the novel, is fought by the hero and a drunken bully who insults the name of George Washington. They have amalgamated with it the desperate and more consequential fight which Miss Rives describes as having occurred in a Philadelphia inn on the day of the signing of the Declaration of Independence. And, oh! isn't it a rousing duel? For novelty, duration and excitement it beats the one with which Kyrie Belieu made the fortune of "Gentleman of France," wherein he vanquished four ruffians and sent them heading down a stairway. Johnson and his antagonist cross swords in the sitting room of a Virginia tavern, fight their way out of sight through an open doorway, cross past some windows at the back and enter by a doorway opposite, to complete the combat in the centre of the stage. The clash of the rapiers while the duellists are momentarily invisible, and the behavior of several silent characters who look down on the fight outside from a balcony, are devices that heighten and sustain the audience's breathless interest. I can't see why people permit themselves to be so thrilled by music drama, but they do; and that is lucky for Mr. Johnson and "Hearts Courageous."

Vaudeville has just gained the attention of some New Yorkers who ordinarily give no heed to it. This has been done at a concert hall called the Circle with the wife of Doctor Baer, a resident of the fashionable neighborhood

nearby. Mrs. Baer is paid hundreds of dollars, possibly near a thousand, for the use of her maiden name of Mabel McKinley, along with which is emblazoned the fact that Baer is the nephew of President McKinley's brother's daughter. Doctor Baer is but moderately prosperous, and Mrs. Baer associates with people of mode and money; so it is likely that she finds the most handy thing to bring into the house. The report is that the McKinnleys opposed her exploitation of the family name. "I was born to it," she is said to have replied, "and I have a right to use it."

She meant, I suppose, to draw a distinction between her case and those of Mrs. Leslie Carter and Mrs. James Brown Potter, who retain for the stage the names of husbands from whom they have parted. Well and anyway, Mabel McKinley indicates neither vanity nor audacity in what she does at the music hall. She sings with a rich, strong, finely trained voice, which she has been accustomed to use in social gatherings and occasional concerts. She is a young woman, not beautiful, nor even handsome, but femininely pretty in a plump, hearty, wholesome way. She has a smiling face, an easy demeanor and makes a positive impression of breeding. She is a cripple and cannot walk at all, but swings herself along between white crutches. Having placed herself at the footlights, however, she stands a comely, graceful figure, in a gown that would be appropriate in a drawing room of an evening, but she makes one vaudeville concession with a showily spreading hat. She begins with a selection from "La Traviata," follows that with a sentimental ballad of love in moonlight and ends with a jolly ditty about an "Anona from Arizona," described in the rhymes as a particular Indian maiden of a certain ardent brave. Mabel McKinley would be well worth a hundred dollars a week on her vocal merits as a vaudeville vocalist. That she is the late president's niece multiplies her cash value, of course, and the Circle has been crowded where before it was sparsely occupied.

The law of Sunday stage entertainments in this city forbids anything but concerts. As I went to see Mabel McKinley last Sunday night, I was amused incidentally by the ways in which the statute was evaded. The watchful police, guided by court divisions and disposed to be lax, would not permit acrobatic feats, dancing, or the use of a curtain or any changes of scenery. So the stage was open to full view from first to last. It was set at the beginning with all the furniture and most of the properties to be used in several sketches and a farce. An open desk with writing materials, a dressing table with a mirror, a telephone box and a step-ladder seemed to contradict the assertion of ax the sofa, and the music table, music rack and piano that the apartment was a drawing room, and to indicate that it was an auctioneer's shop. But as fast as the incongruous articles had served their purposes they were carried off so that when the time came, near the end of the programme for Mabel McKinley to appear, only the piano and such furniture as harmonized with it were left. The only portion of the entertainment after her was one of those "musical acts" in which xylophones are pounded and strings of bells are pulled. Much apparatus was brought on for this, but the police ruled that it pertained to a strictly legal "seced concert," which had included a knock-about farce, but which closed with four comedians in a row blaring the hymn of "The Palms" with ear-splitting fervor.

rooms with a dance or smoker in the near future. The affair will be one of the social events of the winter in guard circles.

A lease on the Landrum Dancing academy has been secured by Captain Warwick. It will be fitted as a first-class armory and club room for company D. First infantry. It is now being remodeled and furnished. The company will give a number of dances and smokers during the coming season. Invitations for the first dance on Oct. 20 will be issued this week. A reception to the staff and line officers will be given as soon as the alterations are complete.

Notice to Contractors.
OFFICE OF THE BOARD OF PUBLIC WORKS, Salt Lake City, Oct. 2, 1903.
Sealed proposals will be received at this office until 3 o'clock p. m. Friday, Oct. 23, 1903, for the work of constructing brick conduit in Jordan and Salt Lake City canal.

Instructions to bidders, together with specifications and forms for contract and bond, can be obtained upon application at the office of the board of public works or city engineer. The right is reserved to reject any and all bids. By order of the BOARD OF PUBLIC WORKS, SPENCER CLAWSON, Chairman.

Notice to Water Users.
State Engineer's Office, Salt Lake City, Utah, Oct. 2, 1903.
Notice is hereby given that D. H. Peery, by his agent, H. S. Joseph, whose postoffice address is Salt Lake City, Utah, has made application in accordance with the requirements of chapter 10 of the Session Laws of Utah, 1903, to appropriate five (5) second feet of the water flowing in Little Cottonwood creek, Salt Lake county, Utah—three second feet to be diverted from the tunnel of the W. J. Bryan mine at a point near its mouth, and two second feet to be diverted from said Little Cottonwood creek at a point near the Lavinia mine, the diversions to be made by means of flumes through which the water will be conducted for a distance of about 1,000 feet and there used from January 1st to December 31st of each year for the purpose of developing electrical power for general mining purposes, to be used at the Lavinia mine, near the mouth of the creek. After having been so diverted and used, the water will be returned to the natural channel of Little Cottonwood creek at a point about 2,000 feet below the place of diversion. Said application complies with the use of the water for power purposes only.

All protests against the granting of said application, stating the reasons therefor, must be made in writing and filed in this office after thirty (30) days and before sixty (60) days from the date hereof.

A. F. DOREMUS, State Engineer.
First publication, Oct. 23; last, Nov. 1st.

Notice to Contractors.
OFFICE OF THE BOARD OF PUBLIC WORKS, Salt Lake City, Oct. 2, 1903.
Sealed proposals will be received at this office until 3 o'clock p. m. Friday, Oct. 23, 1903, for the work of grading East Temple street from North Temple street to First North street.

Instructions to bidders, together with specifications and forms for contract and bond can be obtained upon application at the office of the board of public works or city engineer. The right is reserved to reject any and all bids. By order of the BOARD OF PUBLIC WORKS, SPENCER CLAWSON, Chairman.

THE NATIONAL GUARD

The board of officers detailed to look into the matter of establishing a gymnasium for the members of the national guard will meet next week to further discuss the matter and to formulate their plans into a report to the adjutant general. The season is ripe for indoor sports to commence and it is hoped by the boys that the apparatus will be installed before the cold season is over.

The renovating of the armory is about completed and presents a most inviting appearance, much in contrast with its former dismal state.

The question of social functions is occupying the attention of the companies located in this city. Dances are being planned, which, taking into consideration the pleasant appearance of the drill hall and the invariable success of the hops of last season, promise to add much to the social side of the guardsman's life.

L. M. Earl, L. Margetts and F. Manning have received appointments as corporals in the battery recently.

The competitive drill in the signal corps was won last Thursday by Corporal Wilbur Price. The prize was donated by Captain Smith. The drill was spirited and reflects credit on the winner.

Company D has completed its range work for the season.

Battery A had a well attended drill last Monday. The drill was in the street with the 3.2-inch rifles. The platoon was under command of Sergeant Worthen.

The energy of troop A is commendable. With its roster of non-coms depleted and some of the best members leaving the state, its efforts are not checked in the least. It is the determination to make the organization a wonder by the time Captain Umann arrives to take charge. Everything bids well for the achievement of this aim. Efforts at recruiting are progressing favorably, and by the time the new commanding officer arrives there is little doubt that the membership will be at the maximum point.

The signal corps will go onto the target range to compete its season's work today. The record is without an equal in the guard, and the organization will undoubtedly carry off the trophy this year.

Company H is surprising its most ardent admirers by its strides forward. There is a bright future in store for this company, of which so many had predicted a terrible fall-down.

Private Thomas of baseball fame, also of the signal corps, put in an appearance, after a long absence. That he was warmly received may be said with some restrictions.

Roland Lee, lately of the hospital corps, now at Mars Island on a training ship, writes to his brother, Steward Lee, that he is getting along nicely.

The next competitive drill in the signal corps will take place the second Thursday in November. The corps is going to offer its friends something new on this occasion.

On account of their enlistments ex-



MRS. BERTHA M. BURKHARDT.

MRS. BERTHA M. BURKHARDT

Wins THE Buck Steel Range.

Mrs. Burkhardt lives at No. 72 Market Street, and is a stranger to us. She has never bought anything from our house and did not know she had won the range until a week after the drawing. Of course she was delighted to think she had won so useful a prize. The baby shown in picture is Mrs. Burkhardt's baby who fell from the second story of the building and was picked up for dead, but after careful treatment it is now fully recovered and looks just as happy as the picture shows. Read the letter we received from Mrs. Burkhardt.

Salt Lake City, Oct. 10, 1903.

Freed Furn. & Carpet Co.,
City.
Gentlemen:

On Tuesday, Oct. 6th, I presented coupon No. 2822 which was my number on the Buck Steel Range that you advertised to give away on your opening. I wish to thank you for the prompt delivery of the same. You placed the Buck Range in our house Tuesday afternoon and set up same complete.

I wish to say to you, gentlemen, that the Buck Range is everything that you claim it to be. It uses less coal and is the most thorough baker of any range that I have ever used. It is not only satisfactory in its cooking qualities but it is such a pretty and gracefully built range that it is an ornament to my kitchen.

I cannot thank you enough and as a token of my appreciation, I will never lose an opportunity to mention the Buck Range to my friends. With best wishes for the continued success of the Buck, I beg to remain,

Yours very truly,

Mrs. Bertha M. Burkhardt



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is the kind we are proud to put our name on and brave enough to guarantee. It is the only upholstered furniture bearing a trade mark, and a guarantee. Therefore, it is the only safe furniture to buy. People are easily deceived when buying leather furniture, through the cleverness of the finish now put on cheap leather. Cheap leather, when new, looks just as well as the best leather. It soon cracks, peels or rots, and wears shabby. Not so with Karpén Genuine Sterling Leather. The springwork used in Karpén Furniture is U. S. Government standard, and is specified in all government furniture. The designs are most graceful and most varied, and the price no higher than for the ordinary kind. Ask for our Book on Leather Furniture. It is free for the asking. We are sole agents for Karpén Furniture in this city.

To Cause a Little Rush Monday



Just to cause a little rush Monday we are going to sell too of These Plate Racks, just the thing for pretty china. They are finished in Flemish Oak. There is a groove for the plates, room on top for cups and saucers. Monday, and Monday only

A Carload of Karpén Couches Just Unpacked

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